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249 Urucú is a plant bearing a pod; the
386 interior of which yields a red paint used in body painting and the decoration of artifacts.

244 Bitter manioc was by far the most important crop, while maize and
[243] sweet potatoes ranked second and third, respectively. Most of the crops were planted in the same three-to-four-week period, but the gardener usually planted manioc before the other vegetables. For this purpose, holes were dug at six to ten foot intervals wherever space between the charred logs permitted. A short trench was first dug with a hoe, and then, from the opposite side, an adjacent trench was dug. The loose earth from the second trench was piled into the first, in which the manioc was then planted. Each pair of trenches was made with about fifty hoe strokes.

244 Shoots for planting were obtained by cutting sections from the stalks
242 of old manioc plants. About ten shoots were planted in each hole by thrusting them at an angle into the loose earth. The gardener tried to plant the stems deeply so that the developing tubers would receive maximum moisture. Slipshod gardeners, however, often thrust them in lightly and heaped earth around the stems. The shoots were inserted at slightly different angles to minimize the tangle of stems and thus facilitate the harvesting, but all shoots pointed in a general westerly direction. Quain was told that if they were planted otherwise, the wind would break the growing stalks.

243 The procedure for planting maize was somewhat simpler. The gardener brought a large container of seed corn and a jug of water to the area to be planted. He soaked some of the kernels, and then put them in a small gourd which he carried with him. Small holes, three to four inches deep, were dug with a digging stick (*mica*) or knife blade in the open spaces between the manioc holes. Into each hole three or four kernels were dropped. A small pile of the loose earth that had just been dug up remained next to the depression in which the corn was planted. This served to trap the early rains. The digging stick and knife were the only implements used in maize planting, whereas only the hoe was used to plant manioc.

244 Men planted manioc; the women were said by the men to "not know
462 how." Indicative of the importance of manioc, the word for planting refers only to manioc planting. Thus, a man who told Quain that he had finished his planting went to his garden the next day to put in sweet potatoes. Similarly, Quain was told that women do not "plant." He soon
[241] learned, however, that women could plant other crops, but, with the exception of cotton, it was always done under the supervision of the men.

The most active horticultural role of the women was harvesting. The
[493] wife of the gardener went to his plot to dig up manioc and pick vegetables, which she carried back to the village in a basketry container balanced on her head. If the gardener had no wife, the female relative in his household who prepared his food brought in his crop.

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Necklaces were made by tying feathers to a cotton cord with *buriti* fibers. Headdresses included one consisting of a ring of cotton threads with colored feathers attached. The front feathers were long and formed a sort of plume. Another headdress, a feather topknot tied to a cotton headnet, was captured in warfare with the Caiabí. A third was a crown woven of bamboo splints traded from the Waurá for arrow feathers. There were probably many other kinds, as intertribal trade in headdresses was lively.

Belts and anklets were also traded between tribes. A few Brazilian type shirts and hats had found their way into the Trumaí village. They had been obtained from travelers in the region, and especially from the missionaries, Thomas Young and his wife.

The men wore their hair cut straight around the head on a line even with the tops of the ears. A small patch on the crown was plucked, but Quain noted that the Trumaí were much less careful about keeping these parts free of new growth than were the neighboring groups. The scissors which Quain gave to one of the men replaced the old method of hair cutting with an instrument made of *piranha* teeth. A composite comb (*kuwau*) was also used. The back was made of two parallel pieces of cane joined by cotton thread and the teeth of splints from the small roots of a palm-like shrub.

The Trumaí used several vegetable paints to decorate their bodies. This method of adornment was always invoked for ceremonies, and often for wrestling, or when there were guests. The paint most commonly used was the red *urucú* (*matdot*) which was grown in the gardens. The *urucú* was made into a paste by mixing it with oil from the visceral fat of a fish. The paste could be rolled into a ball and applied directly, or spread with the fingers or a spatula made from the middle rib of the *buriti* leaf.

Other body paints were *tawariri*, a black tree gum mixed with soot, and a preparation made from *piquí* fruit and fish oil. There was also a dye, *atdot*, which was not described, and one or two other paints which Quain was unable to identify. *Jany*, a non-decorative paste made from the liver of a fish, was used to ward off insects.

Designs included dots, crescents, zig-zags, circles, curves, straight lines, and combinations of these. Quain observed several standard patterns, many of which were symbolic; others were possibly symbolic representations also, but he was unable to learn their meanings.

One man painted crescents on his chest above either nipple which he said represented vaginas. A rattlesnake design consisted of a half ellipse on the flanks with dots in the center. Quain was told that a design of red spots, with two near the nipples ringed in black, was a boa constrictor. Another snake pattern, made by painting zig-zags down the sides and back, was used on one of the posts erected during the *ole* ceremony.

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but the frequent repetitions and the small number of pitches made accompaniment possible, and their voices fell consistently into the fourth interval below those of the men. The women, however, enjoyed their role thoroughly and gave far better support than the men, who made little effort to coordinate their activities. 796 243 533

The songs were arranged in a series of three verses. Each time a new house was entered, the singer started a new series. Matiwana's songs were more elaborate than Nitvary's. Occasionally the old man would make a mistake and have to start the verse over again, but these lapses merely amused him. The only musical instrument used was the tapir hoof rattle. [534]

Quain gives no detailed information on the dances involved, but apparently they were simple, and perhaps partially improvised. Nitvary was the sole person to take special pains with his toilet before leading a dance. At such a time he usually wore a feather headdress and painted his body ornately. [535] [302]

One of the more important parts of the *ole* ceremony was the complex of activities surrounding the *ole* posts. A few days after the ceremony began several poles were brought into the clearing just outside the village, and the bark was peeled from them. They were rubbed with white clay and painted in colored designs. Each man placed the pole he had decorated upon his shoulders and brought it into the village with shouts and singing. With the poles on their shoulders, they danced about the village, finally placing their burdens upright in holes that had been dug previously in the village plaza. The children helped by packing dirt around them. The women then smeared red *urucú* dye on the bases of the poles and just below the upper ends. Tufts of cotton were put on top by both men and women. An offering in the form of fish on *beijú* was placed in front of the posts. Later in the afternoon, and early every afternoon for the next two weeks, the men ate together among these poles. Their attitude in this ceremonial milieu was certainly not one of special reverence, for they draped two blankets Quain had given them over the posts for shade. 796 243 [386] [782]

Nearly every day additional food offerings were placed in front of the posts. One post was given special attention. This was Nukekerehe, which was said to be malignant. However, fear of Nukekerehe was mixed with jokes. Quain was told one night that the men would not go to bed until he did, for if he stayed up long Nukekerehe would surely eat him. Weeks later, when the posts were pulled up and brought into the houses of their owners, the man carrying this pole stamped his feet at the children and pretended anger, much to everyone's amusement. On one occasion Matiwana performed a ritual in which he was apparently acting the part of Nukekerehe. He made wrathful noises and jumped about in front of the post, before which were two bowls of manioc soup. [782] 796 243 522 [267]

/287 cont./

A W 352 532 825 chiefly in their beaks; that of the wood ibis is curved ibis-like. The largest and handsomest birds were preferably portrayed. Thus, among the Mehinakú, we found a magnificent king-vulture, Sarcoramphus papa, or red urubu. The red warts

Fig. 82. Tujujú stool. Kamayurá. (1/8 nat. size /as shown in the original illustration.

which this splendid predatory bird has between its beak and its eyes were carefully carved. The Trumaí stool illustrated here (Fig. 84 /see p. 326/) is supposed to represent the white urubu; it lacks the warts. Strangely enough, it was given two necks

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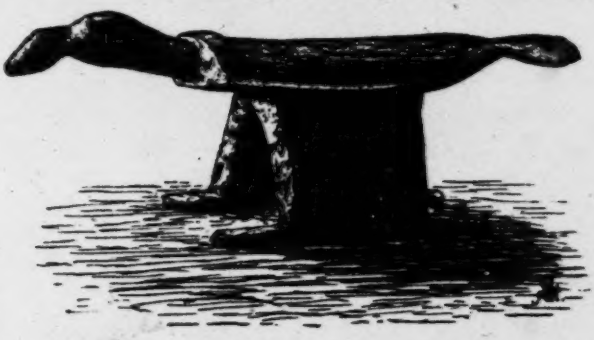

Fig. 83. Wood-ibis stool. Mehinakú. (1/8 nat. size /as shown in the original illustration/.)

T 352 532 825 171 and heads, so we see here the chief's chair in the form of a double eagle; they are supposed to be male and female. By contrast,

T [386] [415] the /288/ the depression in the back-plate is somewhat prosaic; it serves as a bowl for crushing and mixing the dyeing resin. In

[Text continues on P. 327]